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Crusade, and with his long imprisonment after the disaster at Tinchebray; these, though of some interest and necessary to the completeness of the work as a biographical study, are of minor importance. The narrative closes with a chapter on "Robert Curthose in legend", in which the author follows his subject into the field of romance and shows how within a single generation the story of the duke's military achievements in the Orient had become overlaid with legendary growth.

Dr. David has added several useful appendixes, most of them dealing with problems relating to Duke Robert's participation in the First Crusade. Appendix A is devoted to a critical discussion of the sources, which, though somewhat brief, will be found of real value. Students of military history will be interested in Appendix F, in which the author reviews the controversy as to the tactics employed at Tinchebray; the conclusion is that Oman, though he exaggerates the importance of the infantry in this fight, is more nearly correct than most of his critics who have generally held that the battle of Tinchebray was chiefly a matter of cavalry warfare.

While Dr. David has not presented any new conclusions of startling importance, he has produced a volume which students of English and Norman history will find exceedingly useful. His researches have cleared up a number of controversies as to biographical and political details, and he has been able to correct the conclusions of earlier writers, like Freeman and Gaston Le Hardy, on many significant points. The result is that our knowledge of Norman affairs during the period covered is far more accurate and specific than it formerly was. The volume is carefully indexed and is provided with a map showing the principal places in England and Normandy referred to in the narrative. The reviewer is pleased to add that the work of the printer and the proof-reader seems to have been done with unusual care.

LAURENCE M. LARSON.

Ser Marco Polo: Notes and Addenda to Sir Henry Yule's Edition, containing the Results of Recent Research and Discovery. By HENRI CORDIER, D.Litt., Professor at the École des Langues Orientales Vivantes, Paris. (New York: Charles Scribner's Sons. 1920. Pp. x, 161. \$4.00.)

THE names of Henry Yule and Marco Polo will always remain inseparable in the minds of those who have the medieval geography of Asia and the study of the Mongol period on their hearts. Hardly any other medieval traveller has exerted such a profound influence on modern research, whether it be geography or cultural history, nor could he have been more lucky in finding so competent and sympathetic an interpreter as Yule. His edition of Polo, first published in 1870 (second ed., 1874; third ed., 1903, by H. Cordier), has become a classic and household book in the hands of all students interested in Asia; and

during twenty-five years of activity I do not know of any work that I have consulted and quoted more frequently than Yule's *Book of Ser Marco Polo*, which is an inexhaustible mine of information on almost all questions bearing on the history, geography, ethnography, and folklore of medieval Asia. Professor Henri Cordier, to whom we are indebted for a revised and largely increased edition of Yule's *Cathay and the Way Thither*, has collected in this small volume of 162 pages additional information apt to shed light on Polo's observations or on Yule's comments, and either published in print after 1903 or contributed to him by his correspondents and collaborators directly. The volume thus presents a harvest mostly of brief notes and essays with reference to the third edition and arranged according to Polo's chapters. This book is easily readable only for those who know their Polo by heart, or who have closely followed the discussion of pending problems, and this small band of readers will doubtless peruse the volume with great pleasure and profit. Others will have to refer constantly to Yule's edition, and must first read up in order to appreciate the fresh evidence. There are no new contributions from the hand of the editor; the most valuable notes are from the pen of Sir Aurel Stein, chiefly concerning the route and topography of the Venetian. Sir Richard C. Temple has supplied a very interesting notice of the Andaman and Nicobar Islands, which gives a good summary of the present knowledge of the inhabitants. The reviewer has contributed twelve short articles, also the only illustration, which serves as the frontispiece, and which represents a Lo-han out of a Chinese series of Five Hundred Lo-han. Most readers will be at a loss to grasp the *raison d'être* of this illustration in the book, no explanation to this effect or a page-reference being added to the plate. It refers to the article on the alleged Marco Polo Lo-han of Canton (pp. 8-11).

The editor has given a few additions to Yule's bibliography, to the manuscripts of Polo's work, and to Polo literature. The proof-reading is not carefully done, and even whole words have occasionally dropped from a sentence. Nor does the editor discuss or decide contradictory opinions of his collaborators. Thus on pp. 69-70 two conflicting interpretations of the Mongol word *chinuchi* peacefully follow each other. In my opinion, that given by Pelliot is far-fetched and wrong; but how is the unsophisticated reader to decide for himself? The same difficulty is prominent in Cordier's third edition: the method adopted is simply to quote authorities in full and *verbatim*, and in many cases one statement flatly contradicts another. What will the editor of the fourth edition do? New materials will doubtless come to light during the next years; and if this method of mere citation, without an intelligent discussion of the problems, should be kept up, Yule's head will finally be buried under a mass of *débris*, and the commentary will no longer be intelligible or useful. It seems to me that the new editor should break

away from the past, fling the superfluous ballast overboard, retain only what is good, and present a co-ordinated essay in the place of a massed attack of bewildering notes.

B. LAUFER.

Thought and Expression in the Sixteenth Century. By HENRY OSBORN TAYLOR. In two volumes. (New York: Macmillan Company. 1920. Pp. xiv, 427; viii, 432. \$9.00.)

It is now almost a decade ago that Henry Osborn Taylor gave us *The Medieval Mind*, a work which, in a masterly manner, traced for us the gradual formation of the medieval spirit until it found the end of its development and proper issue of its genius, at the close of the thirteenth century, in the immortal *Divina Commedia*. There were many who looked forward to another book from the same pen that should have to do with the Renaissance; and so, when at last a new work by the same author was announced, and we learned that its chief purpose was to give an exposition of thought and expression in the sixteenth century, some of us wondered why the two intervening centuries had been ignored. Slighted they are, but not ignored. It would have been impossible to have overlooked them altogether even in a book that has for its purpose the presenting of a survey of only the sixteenth century. Even in the preface, the fifteenth century assumes its rightful place side by side with its immediate successor. "We shall treat the fifteenth and sixteenth centuries," says our author, "as a final and objective present." And what has he done with the fourteenth? "All that went before," he tells us, "will be regarded as a past which entered into them." Thus, evidently, he would date a new era from the close of the fourteenth century. But the attempt fails. The century of Petrarch and Boccaccio and Giotto refuses to be regarded as medieval. Its place as the first modern century quickly becomes evident. In the first pages of the book we find our author telling us that "Petrarch was a great inaugurator", that Boccaccio, in "looking to life" and "drawing from life", was not medieval, that "no man is medieval who goes straight to the life about him", and that the work of Giotto, "summing up the past's attainment" and "incorporating riches of its own", was "altogether a prefigurement of Italian painting in the *Cinquecento*".

The truth of the matter is that a new era began towards the close of the thirteenth century. More than once our author finds himself obliged to repeat that "emotionally as well as intellectually, the final *summa*, and a supreme expression, of the Middle Ages was the *Divina Commedia*". There is, of course, much that is medieval in Dante; but to summarize a period is to end it. Dante could not have been "the voice of ten silent centuries", as Carlyle said he was, had not the time permitted him to view the work of those centuries as being essentially completed. And so to the present writer it seems that it would have